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Allan Badley

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Abstract

Joseph Haydn and Leopold Hofmann may have had little in common as artists or men but they did share one special connection: the cellist Joseph Weigl. At some point after 1769 when Weigl left the Esterházy Kapelle in order to move to Vienna he joined Hofmann's orchestra at St. Peter's where he remained active until at least 1783.

Although Hofmann had composed a number of works with prominent cello parts prior to Weigl's arrival in Vienna, he seems to have taken a much closer interest in writing for the instrument in the following decade. Over thirty compositions with cello can be assigned to the years 1770–1782 including concertos, concertinos, chamber works and a mass with violoncello concertante. Of these works, a number may have been written expressly for Weigl, among them two concertos that exploit the high register of the instrument in a way that Hofmann's earlier works do not. To perform these works the cellist must possess the command of thumb technique that Haydn demanded in his Concerto in C, Hob. VIIb:1, a work believed to have been composed for Weigl. Thumb technique was a relatively new innovation in the mid-eighteenth century and many composers, Hofmann among them, generally avoided exploiting the high register to ensure that their works could be performed as widely as possible. That Hofmann broke with this practice

suggests strongly that he was writing for one particular cellist; the strongest candidate is Joseph Weigl.

This paper examines several works by Hofmann in which he utilizes the cello in a new way and proposes that they exist in this form owing to the impact Weigl made on him as a cellist.

Introduction: Joseph Weigl

In 1784, a census of church musicians was carried out in Vienna in order to provide the imperial administration with an accurate idea of the annual level of expenditure for church music.[1] The resulting document was by no means complete in its listing of personnel (it omitted, for administrative reasons, the musicians of the Hofkapelle and St. Stephen's Cathedral) but the cost of maintaining Vienna's extraordinarily rich church music tradition was nonetheless laid out with admirable clarity. The document must have given welcome ammunition to Joseph II who, a year earlier, had extended his ambitious program of ecclesiastical reforms with the promulgation of a decree regulating and restricting the inclusion of elaborate figural music in many services.[2] Among the musicians listed in the *Verzeichnisz über sämtliches Musick=Personal* is Joseph (Franz) Weigl (1740–1820), the sole cellist at St. Peter's where Leopold Hofmann had served as *regens chori* (later Kapellmeister) since 1764. Weigl's presence in Hofmann's orchestra not only marks a fascinating intersection with Haydn's world, since he was a longstanding professional colleague of his, but it also raises the intriguing

possibility that a number of Hofmann's cello works were composed for the same man for whom Haydn had composed his brilliant Violoncello Concerto in C (Hob.VIIb:1) some years earlier.

Weigl was one of a number musicians appointed to the Esterházy Kapelle on 1 June 1761 on the recommendation of Haydn, its newly appointed Vice-Kapellmeister.[3] Virtually nothing is known about Weigl's life prior to his appointment beyond the fact that he was born in Bavaria.[4] It is possible that he was one of the musicians Haydn recruited in Vienna but how and where he was employed prior to joining the Esterházy Kapelle remains a mystery. He was not a member of the Hofkapelle at this time[5] nor does his name appear among the musicians listed in Philippe Gumpenhueber's *Repertoires*, a series of manuscript volumes written in French that list all of the court entertainments during the years 1761–1763.[6] If he had been working professionally in Vienna before June 1761 then it may have been on a largely freelance basis or as a member of an ensemble in a wealthy aristocratic household. Weigl remained a member of the Esterházy Kapelle until 1769 when he moved to Vienna to take up the position of principal cellist at the Kärntnertortheater. His wife Josepha (*née* Scheffstoß), who had served as a choral and chamber singer at the Esterházy court since 1760, was engaged by the Burgtheater where her performances of Gluck operas in particular won her great acclaim.

Weigl, like most of his colleagues, probably held a number of other appointments and supplemented his income by giving private lessons. He appears to have kept in contact with some of his former colleagues, including

Haydn, who was godfather to his son Joseph. On 12 January 1782 the *Preßburger Zeitung* noted:

> Vienna, January 9, 1782: … To our recent report of the Archduke Maximilian's activities we must add the following: The large concert which he presented in the Countess van Norden's quarters, on December 26th past, consisted of music by Prince Esterházy's Kapellmeister, the famous Haydn. The quartet comprised Luigi Tomasini, Apfelmayr [Aspelmayr], Weigl and Huber. The noble personages not only honored the musicians with their worthy applause; they also presented Haydn, as composer, with a magnificent bejewelled snuffbox in gold enamel, and each of the other four musicians with a gold tobacco case…[7]

This is not the only occasion on which Weigl is known to have performed Haydn's string quartets in Vienna. Burney heard him in a performance of several quartets at a soirée he attended on 4 September 1772 at the residence of the British Ambassador, Lord Stormont:

> Between the vocal parts of this delightful concert, we had some exquisite quartets, by Haydn, executed in the utmost perfection: the first violin by M. Startzler [Starzer], who played the *Adagios* with uncommon feeling and expression; the second violin by M. Ordonetz [Ordonez]; count Brühl played the tenor [viola], and M. Weigl, an excellent performer on the violoncello, the base. All … were animated to [a] true pitch of enthusiasm…[8]

In spite of Weigl's advocacy of Haydn's string quartets in the 1770s, there is no record of him (or indeed anyone else) performing string quartets in the Esterházy milieu while he was a member of the Kapelle. This period coincided with a hiatus in Haydn's composition of string quartets as he fulfilled his demanding and wide-ranging duties first as Vice-Kapellmeister and, after 1766, as Kapellmeister. One of the new genres he began to cultivate during these years was the baryton trio and Weigl may well have taken part in performances of these works.

I. Haydn's use of the Cello in the early 1760s

Although the baryton trios are among the first of Haydn's chamber works to specify violoncello as the lowest voice, the parts themselves are rarely distinguishable from the generic basso parts encountered in Haydn's early trios for two violins and basso and his keyboard trios. Only rarely is the cello part animated by the employment of motivic generated figuration or is entrusted with any kind of thematic material (and then it typically shadows one of the other voices in parallel motion) outside the obvious and artificial opportunities for melodic writing created by contrapuntal textures.[9] The musical reasons for this are many and varied, but Haydn, being the skillful diplomat that he was, may also have taken into consideration the importance of allowing the baryton part, written for Prince Esterházy himself, to shine.

Haydn's interest in the broader musical potential of the violoncello seems largely to have been restricted to an orchestral context. Ten symphonies composed between ca. 1760 and 1765[10] employ a solo violoncello (presumably intended to be performed by Weigl) in one or more movements and, towering

above these works in the technical demands it places upon the soloist, the C major Concerto.[11]

Given the uncertain chronology of Haydn's early symphonies it is not clear which of these works is the earliest. The three programmatic symphonies, Hob I:6-8, are the best known of them, but their idiosyncratic concertante style makes them atypical of Haydn's symphonies of this time. Symphony No. 36 in E flat (Hob. I:36), dated ca. 1763,[12] follows the example of Symphony No. 6 in D *Le Matin* in having concertante parts for violin and violoncello in the slow movement. The cello writing in this movement is attractive and idiomatic, and the two solo instruments are deployed with considerable skill and sensitivity. Outside the brief tutti sections, in which the cello doubles the basso line, the part lies exclusively in the middle and upper registers (although it avoids the high tessitura) and makes no use of double-stopping. Many of the same qualities are to be found in the solos in Symphonies 6-8 although these works make greater use of the low register. In the remarkable second movement cadenza of Symphony No. 7 in C "Le Midi" Haydn uses two growling multiple-stopped chords to underline a structurally important section of dominant harmony.

In the remaining symphonies he employs the solo cello in a variety of ways including, in the second movement of Symphony No. 16 in B flat, doubling the muted violins an octave lower which is less an extension of instrumental technique than an experiment in orchestral sonority. All of these solos clearly require a cellist of considerable technical ability and musical sense, but there

is little in them to foreshadow the explosion of virtuosity in the first of Haydn's two extant concertos for the instrument.

II. The C Major Concerto

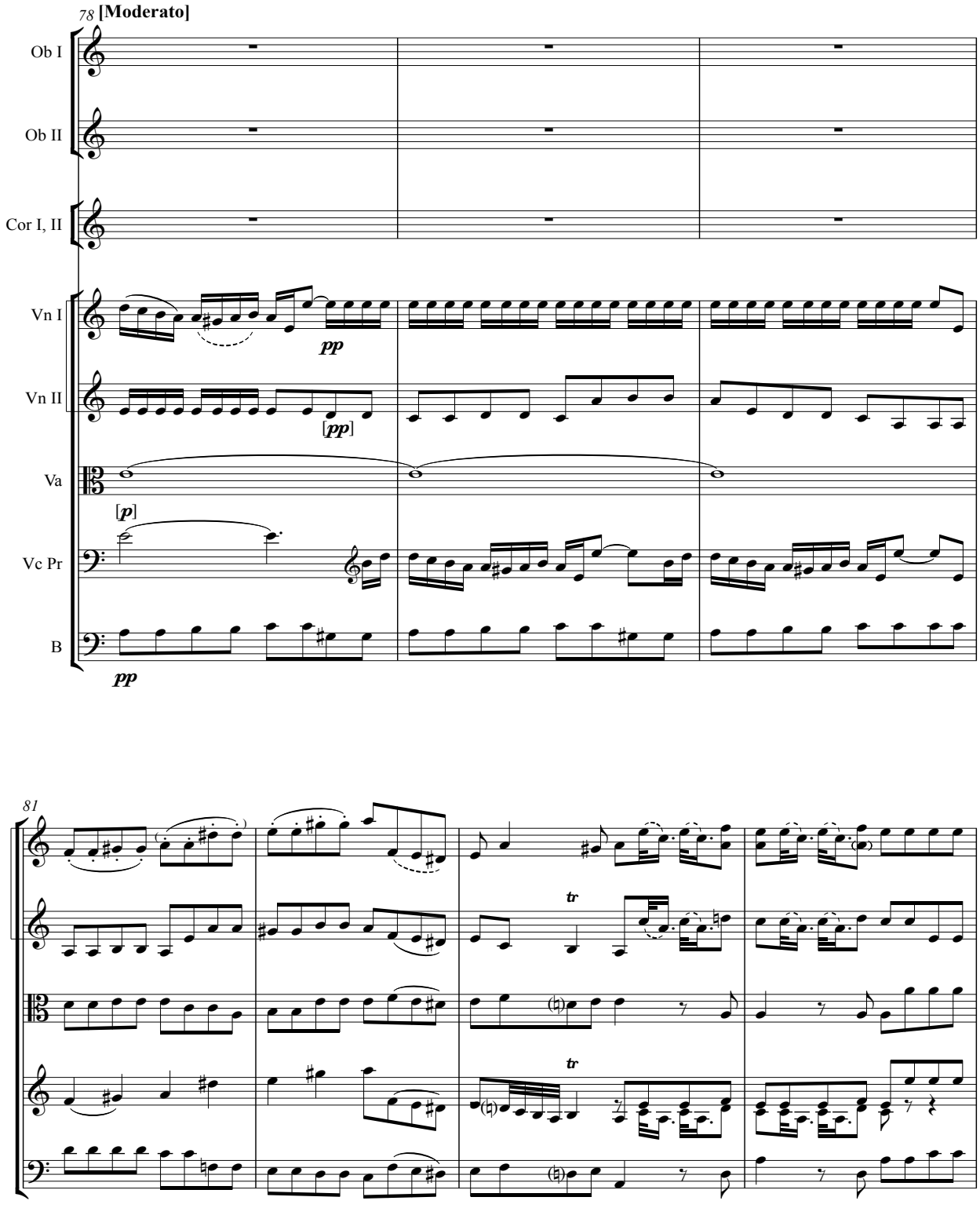
Since its sensational discovery and identification by the Czech scholar Oldřich Pulkert in 1961, Haydn's C major Cello Concerto has enjoyed a permanent place in the cello repertory. The dating of the work (ca. 1762-1765)[13] is inexact but it does place it squarely in the period during which Weigl was employed in the Esterházy Kapelle. The concerto should, therefore, reflect some of the strengths of his playing as well as revealing in a more general way Haydn's treatment of the cello as a solo instrument.

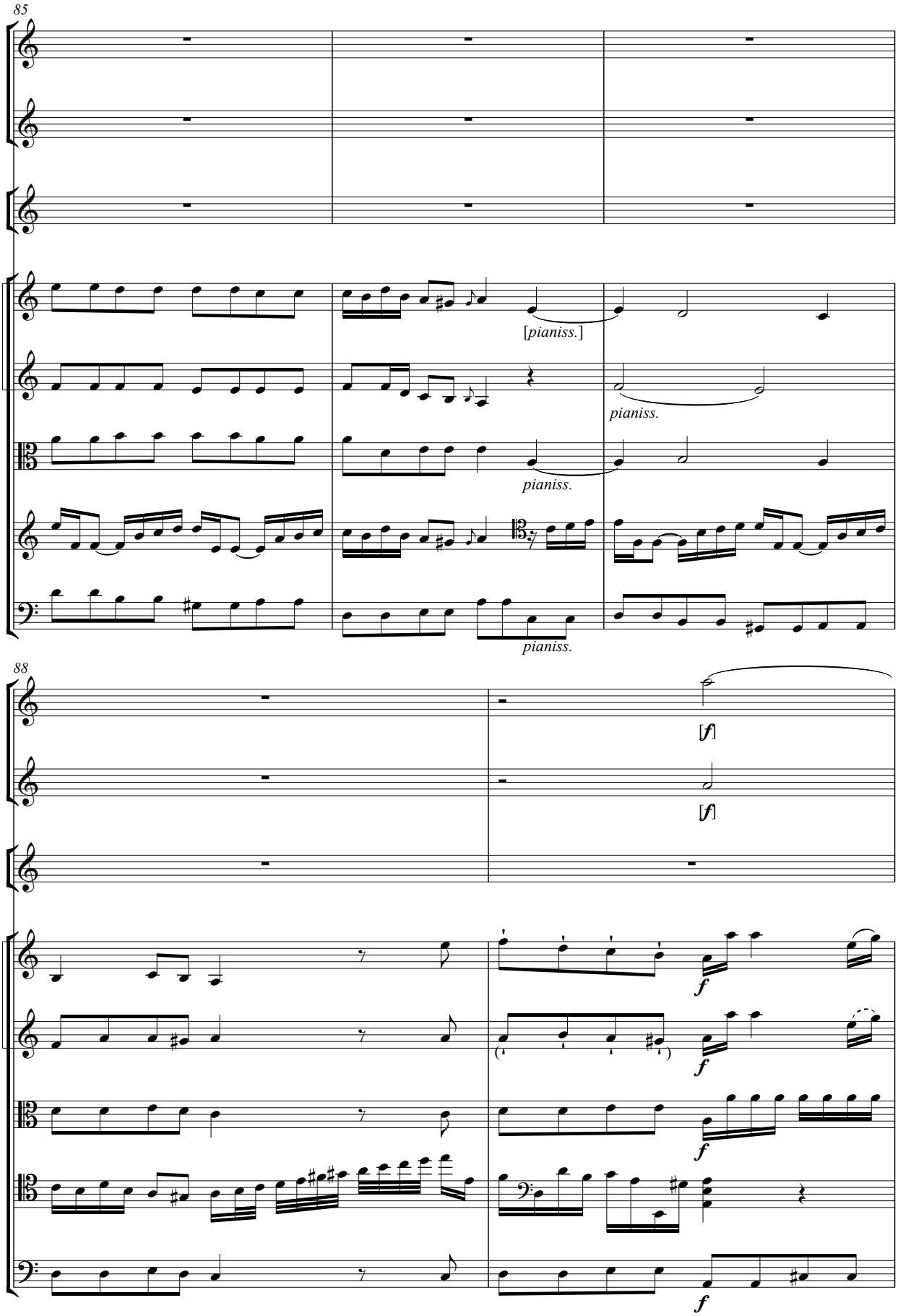
The solo concerto is a much more suitable medium for exploring instrumental technique than the symphony in which any number of constraints may operate depending on the type of movement and its context. Haydn's predilection for concertante writing in slow movements and in the trio sections of minuets, a practice which is common to many composers of the period, necessarily places restrictions on how he writes for the solo instrument. Extreme virtuosity in the form of rapid passagework, multiple stopping, and the dramatic exploitation of extreme shifts of tessitura does not fit well within the prevailing aesthetic of the mid-century slow movement. It is even less appropriate in trios, which typically introduce a relaxation of mood rather than an intensification of it. In the C major Concerto Haydn demands from the player a level of technical command hitherto unseen in his writing for the instrument. One aspect of this is his exploitation of the high register of the cello in extended passages. For these to be executed with any degree of

accuracy or fluency, the player must have mastered thumb position technique,[14] an advanced and comparatively new technique in the 1760s but one that Weigl clearly possessed.

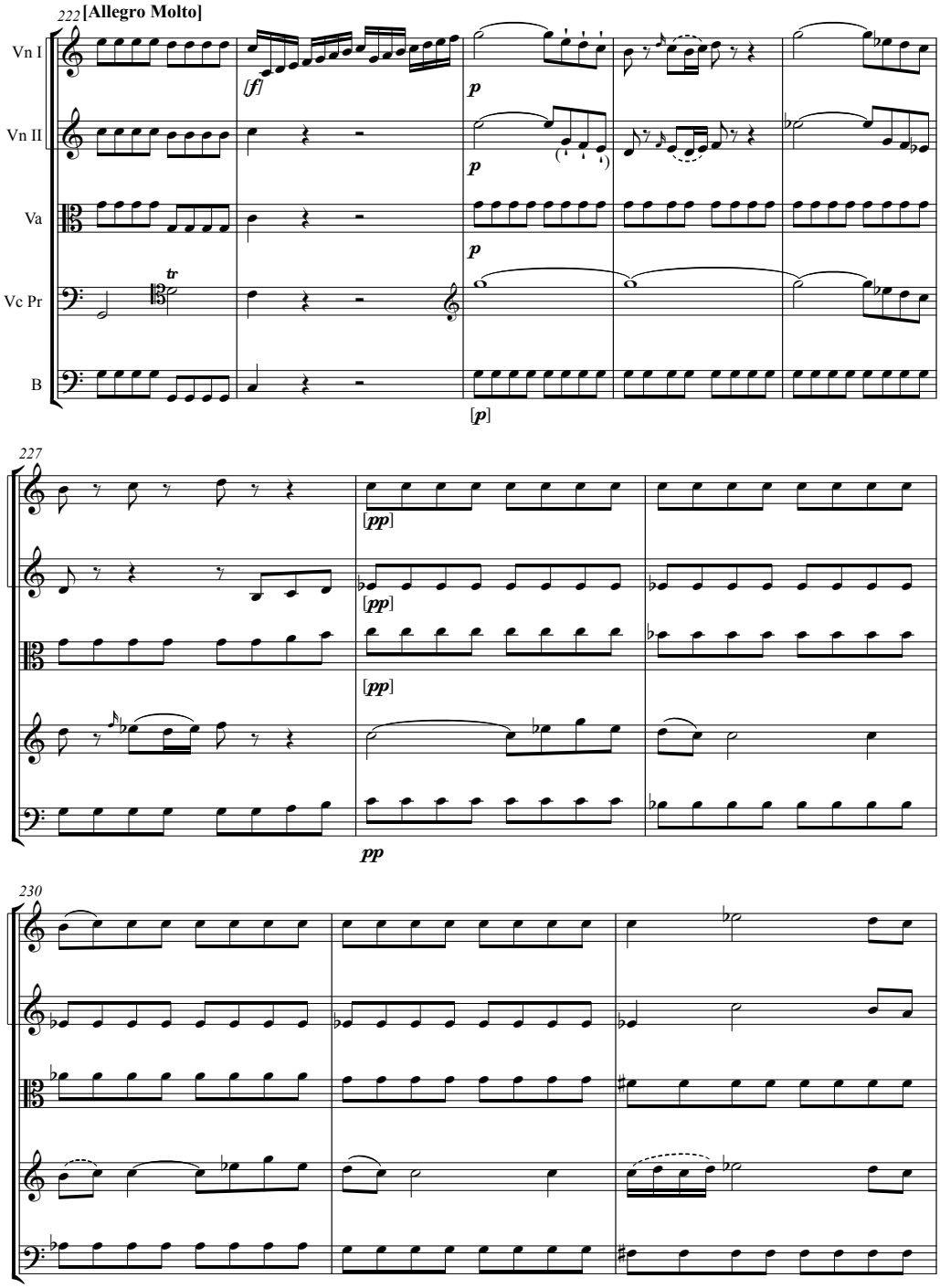
The C major Concerto marks the apogee of Haydn's cello writing in the 1760s and it remained unsurpassed until the composition of the Concerto in D, Hob. VIIb:2 in 1783. His utilization of the upper range of the instrument must have struck those who first heard the work as extremely daring. The high register is employed in both lyrical writing and bravura passagework but the former dominates as the following examples illustrate. In the first of these, Haydn prepares the ground by approaching cautiously from the tenor register before reintroducing thematic material heard earlier in the movement; the end of the phrase is modified to allow the cello to sweep up to a stratospheric a" before falling to cadence in the relative minor. Haydn reinforces the solo part by doubling it with the first violin in bars 81–82, misleading the listener perhaps into thinking that the strength of the cadence heralds the anticipated return of the ritornello. However, when this does occur six bars later, the reentry of the ritornello is preceded by a growling cadence in the low register of the instrument thus exploiting, for dramatic effect, the extreme outer limits of range. The brief brush with the dominant (E) in bar 89 acts as counter to the high a" in bar 82, the tonic-dominant harmonic polarity mirroring the close juxtaposition of high and low registers. [Example 1]

Example 1: Haydn Violoncello Concerto in C, Hob. VIIb:1/i, bars 78–89




85
[pianiss.]
pianiss.
pianiss.
pianiss.
88
[f]
[f]
f
f
f
f

Example 2: Haydn Violoncello Concerto in C, Hob. VIIb:1/iii, bars 223–232



In the second example [Example 2], taken from the Finale, the introduction of the high register is more dramatic (there is no elision between the middle and upper registers) although the line is still underpinned at times by the first violin. In a movement that abounds with rapid passagework and tricky string crossings, Haydn once again reserves the highest register for thematically derived lyrical writing.

Over the course of the next few years Haydn wrote comparatively little for the instrument. The cello solos in the second and fourth movements of Symphony No. 31 in D "Hornsignal" (1765) are the most impressive examples from this period and at times they lie comparatively high for the instrument; in other respects, they look back to the concertante writing encountered in the three programmatic symphonies Hob. I: 6-8 of 1761 and in the theme and variations finale of Symphony No. 72 in D (*ca* 1763).

III. Weigl's models: Francesco Alborea and Luigi Boccherini

It is possible that Weigl had mastered thumb technique prior to joining the Esterházy Kapelle in 1761, but so little is known about his early life and musical training in Bavaria that we cannot be certain even where this took place. In Vienna, by comparison, he would have had the opportunity to hear (and possibly study with) two of the most celebrated cellists of the eighteenth century, Francesco Alborea and Luigi Boccherini, both of whom were great exponents of thumb technique.

The Italian cellist Francesco Alborea (b.1691), more usually known by his nickname Francischello (Franciscello, Francisghella *etc*) has been credited

with inventing thumb technique,[15] but this view is not universally held and in their recent monograph *Das Violoncello*, Winfried Pape and Wolfgang Boettcher find no evidence to support the assertion.[16] Van Der Straeten gives Francischello's place and date of death as Genoa, ca. 1771 on the basis of Gerber's biographical sketch,[17] but Mary Cyr, author of the entry on Alborea in *Grove*, follows Köchel in giving it as [Vienna] 20 July 1739.[18] In this instance it appears that Gerber is the more reliable source since Gumpenhueber includes 'Francisghella' (and 'Abborea') in the orchestra lists for entertainments at court in the years 1761–1763[19] and Pape and Boettcher state that he played in the Hofkapelle until 1766.[20] Köchel gives Francischello's date of appointment to the Hofkapelle as 1721[21] and, assuming this is correct, he must have been granted leave of absence in the mid-1720s because Quantz heard him in Naples in 1725 at a concert in honour of Prince Lichtenstein in which Farinelli sang.[22] In 1726, back in Vienna, he was appointed chamber virtuoso to Count Uhlenfeld and around 1730 he was named *kaiserlicher Kammermusiker*, a title reserved for musicians of great distinction. There is no evidence of a direct connection between Weigl and Francischello, but in the close-knit musical world of eighteenth-century Vienna it is inconceivable that their paths did not cross.

The same is true in the case of Boccherini, although the sporadic nature of his visits to Vienna would have made this more difficult. Boccherini made his first appearance with his father in Vienna in the spring of 1758 as a soloist in the Musikalischen Fasten-Accademien in the Burgtheater. As a result of their successful début, Luigi and his father Leopoldo, a bassist, were engaged as *musici* from Easter until autumn, playing in the orchestra at the

Kärtnertortheater. The two men returned to Vienna for further engagements in the same capacity in 1760–1761 and 1763–1764.[23] There is documentary evidence for only two solo concerts given by Luigi during this period, considerably fewer than for some of the local cellists. Whether this was due to organized opposition on the part of his professional colleagues or simply a reflection of his lower status as an artist on a fixed term contract is uncertain. These years also coincide with the composition of his first significant works, the Trios of Op. 1, the quartets of Op. 2, and the Op. 3 duets, works which all exploit the cello in a remarkable fashion. To a young cellist like Weigl, Boccherini must surely have been an irresistible figure, one to be sought out and, if possible, persuaded to give lessons.

Whether it was from Francischello, Boccherini or some other great master of the cello that Weigl acquired the rudiments of thumb technique, it was his command of it that made it possible for Haydn to write his concerto in the manner he did. It may even be a suggestion worth thinking about that Weigl only perfected the technique after he joined the Esterházy Kapelle and it was this which stimulated Haydn's interest in writing a cello concerto for him.

IV. Leopold Hofmann

By the time Weigl arrived in Vienna in 1769 Leopold Hofmann's reputation as a composer was well established. Since completing his studies with Georg Christoph Wagenseil in the late 1750s, Hofmann had distinguished himself as one of the most prolific and popular composers in Vienna. In 1764 his reputation as a composer of sacred music had helped to secure him the position of *regens chori* at St. Peter's, one of the city's most important

churches, and five years later, he succeeded Wagenseil as *Hofklaviermeister*: keyboard teacher to the imperial family. In spite of the near impossibility of establishing a reliable chronological framework for his compositions, it is clear from the number of extant sources and references to them in contemporary catalogues that Hofmann had already composed a large number of works before 1770. [24]

As one might expect from a Wagenseil pupil, Hofmann was a fine keyboard player whose organ playing in particular impressed Empress Maria Theresia.[25] Nonetheless, the composition of solo keyboard music does not appear to have engaged his interest much even after his appointment as *Hofklaviermeister* in 1769. Comparatively few solo works are known and these are of only slight musical interest,[26] but he did compose a significant number of keyboard concertos, several of which possibly served as teaching material for his imperial pupils. Two volumes of keyboard music bearing the *ex libris* of Archduchess Maria Elisabeth which are preserved in the Austrian National Library[27] contain a total of eleven Hofmann works including concertos and chamber works with keyboard.[28]

If Hofmann's attitude towards composing solo keyboard works was unaccountably lukewarm, it was a very different matter when it came to writing for stringed instruments. He was an excellent violinist who in his youth may have studied with Giuseppe Trani, Dittersdorf's teacher.[29] During the 1760s Hofmann composed a significant body of chamber music for strings in addition to concertinos with multiple solo instruments and concertos for violin and violoncello.

One of the surprising aspects of Hofmann's output is his evident fascination with writing for the cello. With the caveat that all composition dates for Hofmann's works should be treated with caution, he is known to have written at least twelve works before 1769 in which a solo violoncello part is specified: these include a symphony, seven concertinos, a solo concerto and three chamber works [Table 1]. Many of the works dated post 1769, and especially those in the years up to and including 1771, may also have been composed during this period.[30] Against the twelve works tentatively dated 1760–1768 there are thirty from the period 1769–1782 and a further ten works for which no dates are known. If it is an exaggeration to describe this as an explosion of interest on Hofmann's part, it is nonetheless important to look for a reason why Hofmann, a church musician by profession, wrote so much for the cello during this phase of his career. Weigl's presence in Vienna and his membership of at least one of Hofmann's orchestras is a good place to start.[31]

Table 1: Solo Violoncello Writing in the Works of Leopold Hofmann

Genre	HofCat		Date	Comment
Symphony	F2	2ob 2vn va vc/b	1760	iii [Trio] va vc b
Concertino	G1	cemb vn vc; b	1763	Breitkopf Part IV 1763
Concertino	C3	vn va vc; 2vn b	1767	Breitkopf II 1767
Concertino	D1	2vn va vc; 2ob 2cor 2vn b	1767	Breitkopf II 1767
Concertino	E1	vn vc; 2ob 2cor 2vn va b	1767	Breitkopf II 1767
Concertino	F2	vn va vc; 2ob 2cor 2vn b	1767	Breitkopf II 1767
Concertino	G2	2vn va vc; 2ob 2cor 2vn b	1767	Breitkopf II 1767
Concertino	Bb1	vn va vc; 2vn va b	1767	Breitkopf II 1767
Concerto	C4	vc; 2vn b	1768	Breitkopf III 1768
Duo	II: C1	vn vc	1768	Breitkopf III 1768
Duo	II: D2	vn vc	1768	Breitkopf III 1768 (Hob. VI D:1)
Trio	IV: C1	vn vc b	1768	Breitkopf III 1768
Concertino	A2	cemb fl vn vc; b	1769	Breitkopf IV 1769
Concerto	C3	vc; 2vn b	1770	Breitkopf V 1770
Concerto	D4	vc; 2vn va b	1770	Breitkopf V 1770 - not located
Trio	IV: D1	vn vc b	1770	Breitkopf V 1770
Trio	IV: D2	vn vc b	1770	Breitkopf V 1770 - not located
Trio	IV: F1	vn vc b	1770	Breitkopf V 1770: Op.1 No.6 [Hummel]
Trio	IV: G1	vn vc b	1770	Breitkopf V 1770 - not located
Trio	VII: A2	va vc b	1770	Breitkopf V 1770: Op.1 No.1 [Hummel]
Concerto	C2	vc; 2cor 2vn b	1771	Breitkopf VI 1771
Concerto	D1	vc; 2vn va b	1771	Breitkopf VI 1771
Concerto	D2	vc; 2cor 2vn va b	1771	Breitkopf VI 1771
Concertino	C2	vc; 2ob obl. 2cor obl. 2vn va b	1771	Breitkopf VI 1771
Concertino	C5	va vc; 2ob 2cor timp 2vn b	1771	Breitkopf VI 1771
Concertino	D5	va vc; 2vn b	1771	Breitkopf VI 1771 - not located
Concertino	D6	vn vc; 2ob 2cor 2vn va b	1771	Breitkopf VI 1771 - not located
Concertino	Eb 2	2va vc; 2ob 2cor 2vn b	1771	Breitkopf VI 1771
Concertino	A1	vn va vc; 2vn b	1771	Breitkopf VI 1771
Solo	C1	vc b	1771	Breitkopf VI 1771 - not located
Solo	D1	vc b	1771	Breitkopf VI 1771
Solo	F1	vc b	1771	Breitkopf VI 1771
Solo	A1	vc b	1771	Breitkopf VI 1771 - not located
Solo	Bb1	vc b	1771	Breitkopf VI 1771 - not located
Trio	VIII: D1	2vc b	1771	Breitkopf VI 1771 - not located
Trio	IV: D3	vn vc b	1774	Op.1 No.5 [Hummel]: Hob. V D5
Trio	IV: Eb 1	vn vc b	1774	Op.1 No.4 [Hummel]
Trio	VII: A1	va vc b	1774	Op.1 No.3 [Hummel]
Trio	VII: Bb1	va vc b	1774	Op.1 No.2 [Hummel]
Concerto	D3	vc; 2cor 2vn va b	1775	Breitkopf X 1775 - 'Weigl' Concerto?
Concertino	C4	2vc; 2ob 2cor 2vn va b	1775?	Quartbuch'
Symphony	Bb5	va vc; 2vn va b	1765?	va vc in ii and iii [Trio] only
Concerto	G1	vn vc; 2vn va b	1782?	Weigl' Concerto?
Concerto	C1	vc; 2cor 2vn va b	n.d	Weigl' Concerto?
Concertino	Eb1	vn va vc; 2vn b	n.d.	Prov. Clam Gallas
Concertino	F1	2vn va vc;b	n.d.	A KR H39/69
Duo	II: D1	vn vc	n.d.	A M V 852: '6 Menuetti'
Duo	II: G1	vn vc	n.d.	A M V 853: 'Due Variazioni'
Trio	IX: Eb1	vn va vc	n.d.	A HE VI b 1: 'Terzetto'
Symphony	Deest	2fl 2ob 2clno timp va conc vc obl. 2vn va b	n.d.	Adaptation of 'Orat. Sti Joanne Nepomuceni' overture
Litany	D3	SATB conc. 2fl conc 2fag conc 2clno 2trbni (1. conc) timp 2vn 2va 2 vc conc b org	n.d.	2vc in Sancta Maria only
Oratorio		SA solo vn vc conc. 2vn va b	n.d.	Aria III: 'An morti ultro trades'
Mass	Proh.25	SATB 2clni 2 trbe timp 2vn vc conc vlne org	n.d.	Adaption of AWn F 24 St Peter A149 (C, Org Conc.)

V. Hofmann's cello works.

No documentation has survived that establishes the year in which Weigl joined Hofmann's orchestra at St. Peter's. The flurry of works for cello that appeared in the early 1770s suggests that this may have occurred soon after he arrived in Vienna, but in reality, Weigl might have been appointed at any time between 1769 and the compilation of the *Verzeichnisz* in 1783. Not all of the works putatively composed after 1769 are virtuosic in style. Many of them employ the same kind of techniques encountered in Hofmann's earlier works and do not noticeably exploit the high tessitura of the instrument. Perhaps the most interesting aspect of them is that they exist at all.

Like most composers of his time, Hofmann is unlikely to have composed these works without a commissioning fee or some other prospect of financial reward. Some of the works advertised in the *Breitkopf Catalogue* are of types that were popular with amateur performers such as duos for violin and cello and solos for cello and basso, but the concertinos, with their two, three and four solo instruments, surely do not fall into this category since they require musical forces that were rarely at the command of amateurs.

The majority of Hofmann's concertinos, including the most elaborately scored works, were advertised in the *Breitkopf Catalogue* but they appear to have circulated in relatively small numbers. Although works styled "concertino" were advertised sporadically between 1763 and 1771, the two groups of six works advertised in Supplement II 1767 and Supplement VI 1771 represent the most stylistically coherent of Hofmann's compositions of this type. Four of the concertinos (C2, C4, Eb2, and F2)[32] are also listed along with six other works

by Hofmann in the *Quartbuch* catalogue, evidence that they were known outside Vienna.[33] Copies of several works reached as far afield as Dresden and Regensburg while several concertinos formed part of the music collection at the beautiful Festetics castle Helikon at Keszthely in Hungary. Most of the extant concertinos, however, are preserved in the Narodní Muzeum in Prague as part of the important music collection of Count Christian Clam Gallas (1749–1805).[34]

Clam Gallas's wife, Countess Caroline, was the daughter of Count Wenzel Spork, *Hof-und Kammermusik Direktor* at the Habsburg court in Vienna from 1765 to 1774, a great connoisseur of music and a supporter of Hofmann.[35] According to Schönfeld, Spork held weekly quartet parties in which he played the cello parts himself with great taste; on occasion, large vocal works were also performed.[36] Too complex in their instrumentation for amateur performances and unsuitable for performance in church, Hofmann's concertinos may well have been written for gatherings such as these, and the relationship between the Clam Gallas and Spork families might explain the presence of these works in Clam Gallas's music collection.

The concertinos are not ideal vehicles for virtuosic display since like most ensemble works the solo parts reflect the need to accommodate other parts. Nonetheless, Hofmann's use of the cello is interesting from a textural point of view since he uses it predominantly as a melodic instrument (the orchestral basso provides the harmonic underpinning). It is frequently paired with another solo instrument and Hofmann scrupulously avoids crossing the viola part in both tutti and solo sections. Weigl may have played these works but

there is little in their musical fabric to suggest that they were composed with his particular strengths in mind. Indeed, the second (1771) set of concertinos largely continues the stylistic approach taken by Hofmann in the concertinos of 1767.

VI. Weigl and Hofmann

Several compositions from the post 1769 period display sufficiently unusual characteristics to indicate that they may have been influenced by or written primarily for Joseph Weigl: these include three solo concertos and the Concerto for Violin and Violoncello. Two further works, the *Oratorium Sancti Joanne Nepomuceni* and a Mass D, are undated but also contain important obbligato parts for cello.

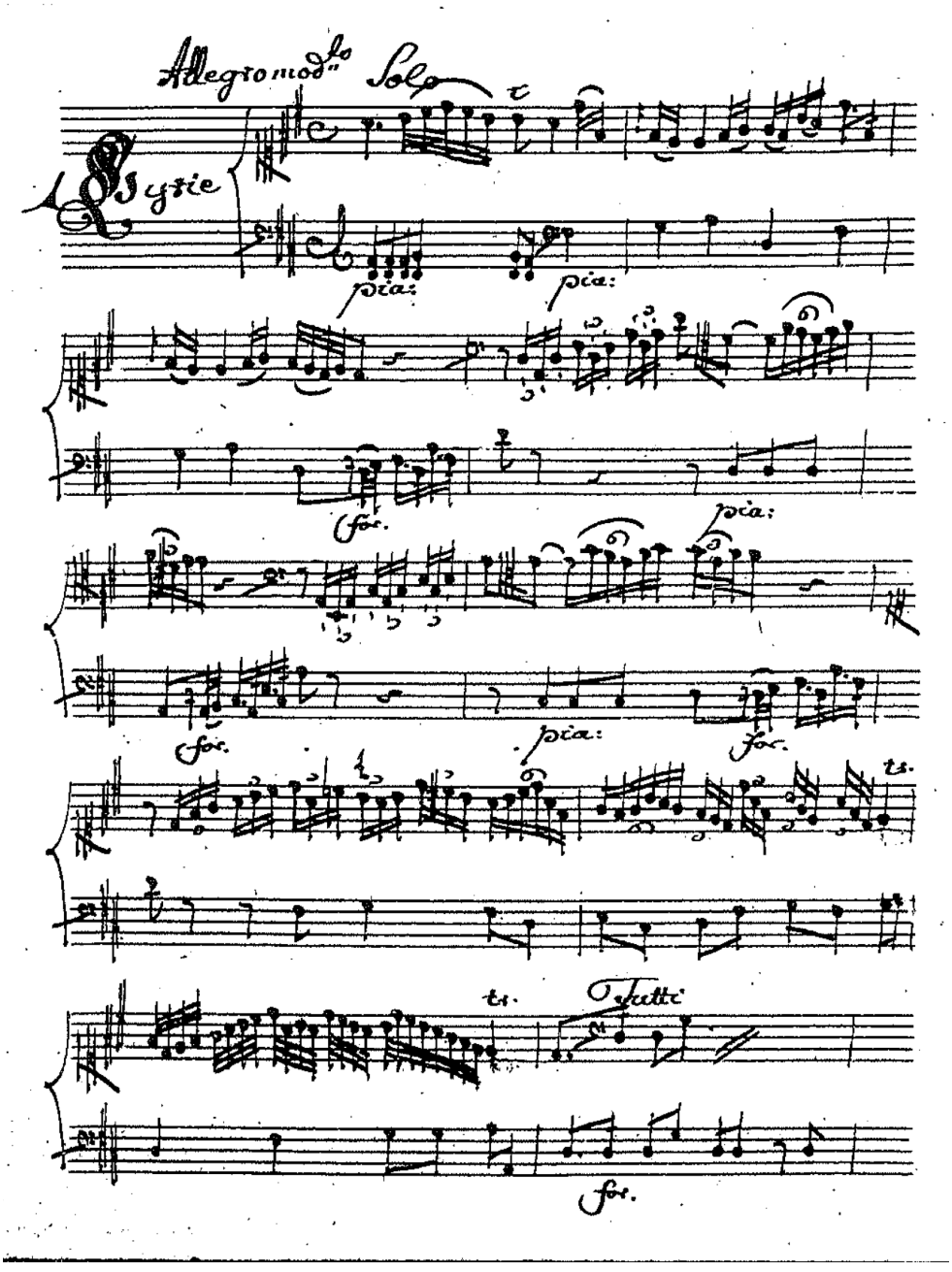
In the oratorio, the duetto *An morti ultro trades* has solo parts for violin and cello, the two instruments functioning as analogues of the soprano and alto soloists who sing the allegorical roles respectively of Mundus and Pietas. There is nothing in the style of the cello writing to signal that the duetto was written specifically for Weigl, but the very existence of the cello part warrants our attention given the rarity of obbligato cello writing in Hofmann's sacred music. The oratorio may have been written for the Carmelite Church in the Leopoldstadt for whom Hofmann composed a similar work on the martyrdom of St. Johann Nepomuk in 1765.[37] This work has not survived, but its success (Dittersdorf praised it in his "anonymous" article "Auf dem wienerischen Geschmack in der Musik" published in the *Wienerisches Diarium* in 1766[38]) may have led to the commissioning of a second oratorio. If the *Oratorium Sancti Joanne Nepomuceni* is indeed the later work, the obbligato cello part

may have been included in the score because Hofmann knew that Weigl would be available for the performance.

The case for Weigl's association with the Mass in D is stronger, but as always it relies to an extent on conjecture. Like a number of his contemporaries, including Haydn, Hofmann wrote masses with concertato organ. Typically the solo parts in these works are confined to the Benedictus, but there are masses, and among them several by Hofmann, in which the organ solo is employed throughout. One of these masses, however, is preserved in a parallel version with violoncello concertante in place of the more conventional organ solo. On the basis of stylistic evidence there seems little doubt that both versions of the work are authentic, but there is nothing to point to either the sequence or date of their composition. While there is circumstantial evidence to believe that Hofmann wrote or arranged the mass with violoncello concertante to take advantage of Weigl's presence in the St. Peter's Kapelle, it is the C major *organ* version of the work that is preserved in that collection. The cello version comes down to us in a single set of manuscript parts which formerly belonged to the Oettingen-Wallerstein collection at Schloß Harburg: "Missa / a / 4 Voci / 2 Clarini / 2 Trombe / Tympani / Violoncello Concertante. / e / Organo / Del Sig Leopoldo de Hoffmann / M:D:C^{la} di Santo Steffano."[39] The description of Hofmann as *Maestro di Capella* at St. Stephen's provides a convenient *terminus ante quem* of 1772 for the copy, not too far removed from RISM's tentative dating of ca. 1780.[40] The form of the composer's name—Leopoldo de Hoffmann—is unusual, but it is seen on a number of Viennese copies of Hofmann's sacred works in the St. Peter's collection.

The solo cello in this work is employed primarily to link blocks of choral writing, but its central role in the overall conception of the mass is signaled from the outset by its presentation of the opening theme of the *Kyrie*. The lower staff in the example below shows the basso line or, as in the first bar, the lowest sounding voice in the orchestra [Example 3].

Example 3: Hofmann Mass in D, Kyrie. D HR III 4 ½ 2˚152



VII. Hofmann's cello concertos and Weigl's influence.

Fascinating though the mass undoubtedly is, it is the concertos that argue most strongly for Weigl's influence on Hofmann. Of the eight cello concertos attributed to Hofmann that have reasonable claims to authenticity, seven are extant. Only one of these works can be confidently dated before 1770 although it is likely that a number of the other concertos were composed around the mid-1760s. Three concertos, however, stand out on account of their size, exploitation of the high register of the instrument or unusual treatment of musical texture, and it is these works, it might be argued, that were inspired by Hofmann's knowledge of Weigl's playing. Two of them were advertised in the *Breitkopf Catalogue*, the third was not, although ironically it is the only one of the three to be preserved in multiple sources.

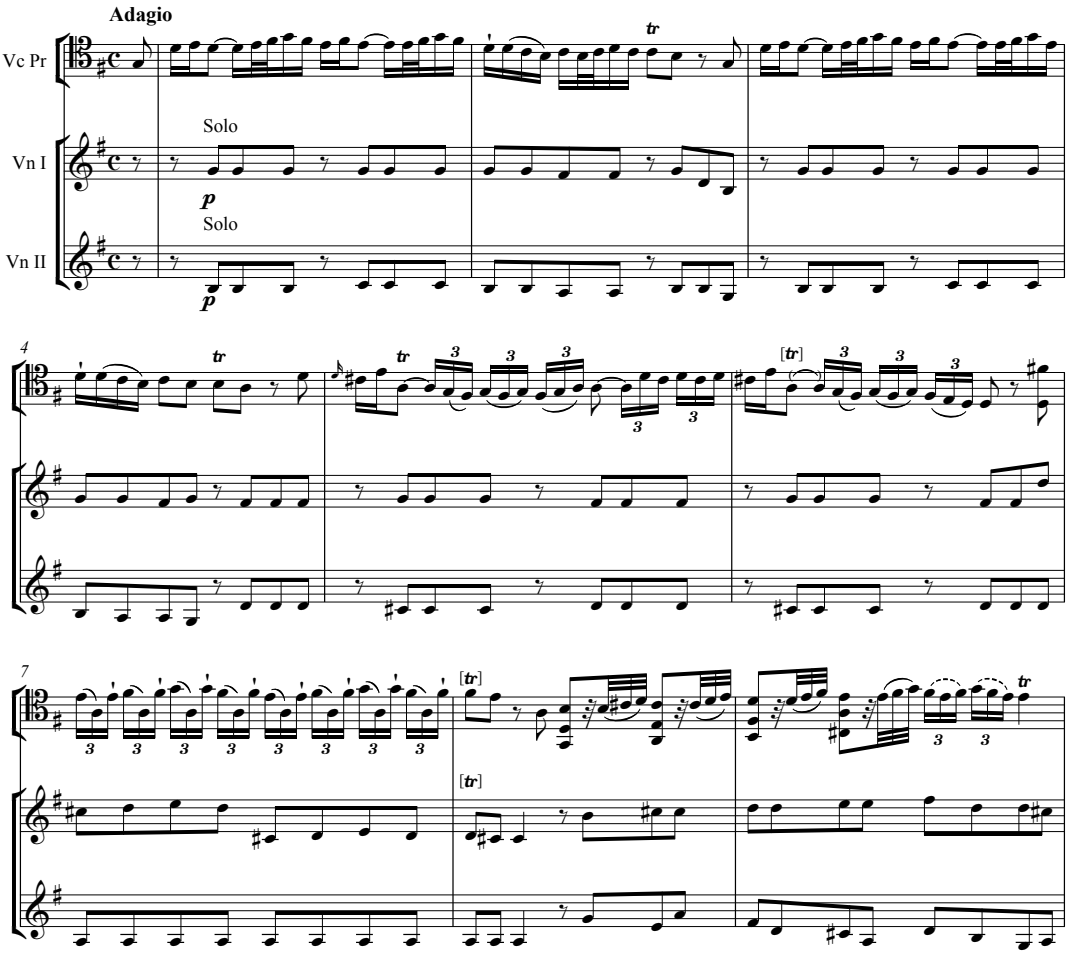
The earlier of the two dated works is Concerto C2, advertised in *Breitkopf Supplement VI* in 1771. It is without question the most unusual of Hofmann's cello concertos, its most striking quality being the highly original manner in which it exploits the solo-tutti polarity fundamental to the concerto genre. Although the orchestration of the work is relatively small (2 horns, 2 violins and basso), Hofmann only utilizes his full resources in the tutti sections. In the solos, the cello is accompanied by two violins only, creating a fascinating web of middle register sound, utterly different in quality to the fuller string texture of the ritornello sections reinforced by the horns. In the absence of a conventional bass line, the root of the harmony migrates between voices with the cello playing both above and below the two violins. This technique is extended further in the *Adagio* middle movement whose scoring for solo cello

and two violins necessitates the omission of the customary ritornello structure [Example 4]. Hofmann's exploitation of polar opposites extends to the cello writing itself, which makes use of both high and low registers as if to compensate for the limited compass of the violin accompaniment. The use of gruff, octave Cs in the bars leading up to the final tutti in the third movement are particularly effective in this respect.

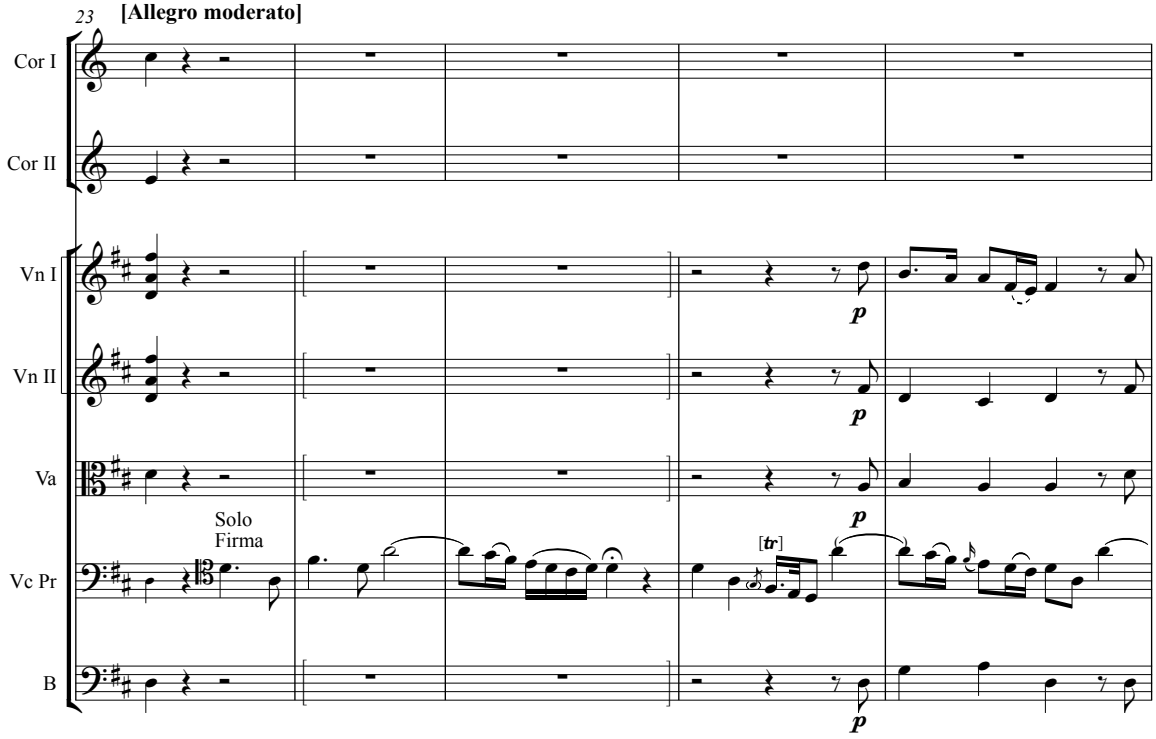
The second of the dated concertos, Concerto D3, was advertised by Breitkopf in *Supplement X*, 1775. It is the longest and most ambitious of Hofmann's cello concertos and as the last of the works to be advertised by Breitkopf it may have been the last to be composed. The authenticity of the brief, interpolated cadenza that prefaces the first solo section [Example 5] is by no means certain, but its appearance *in situ* in the solo part should not be dismissed out of hand as a copyist's invention on the basis that such things happen elsewhere in the works of other composers. It is a very unusual touch to be sure, but it is one of a number of things that marks this concerto as being different from most of his others.

The most important point of stylistic difference, however, is the emphasis Hofmann placed on the high register of the instrument in this concerto. The work was clearly conceived for a first-rate cellist and one for whom high-register playing held few terrors. Like Haydn, Hofmann largely reserved this register for melodic playing rather than bravura passagework [Example 6].

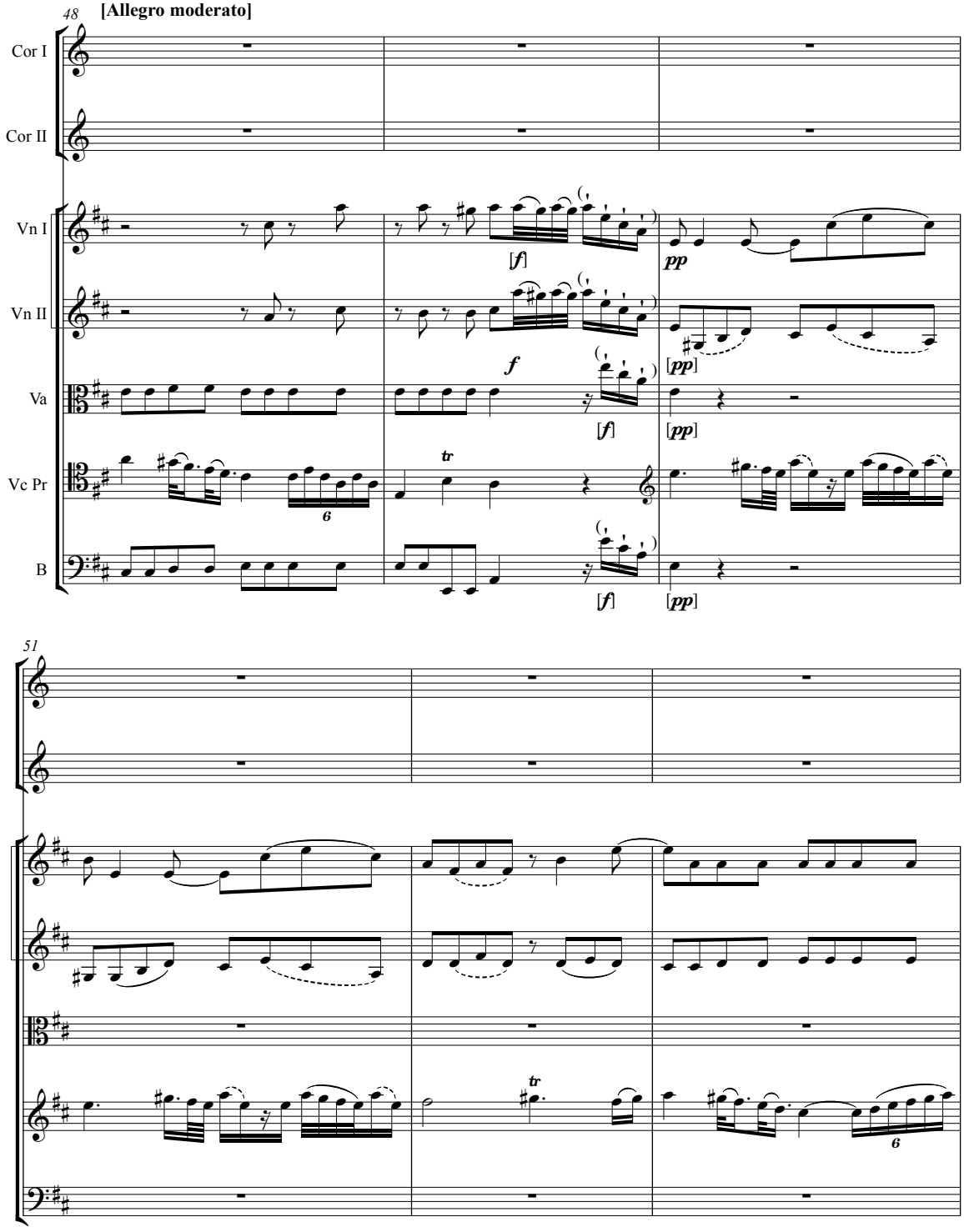
Example 4: Hofmann Violoncello Concerto C2/ii, bars 1-9



Example 5: Hofmann Violoncello Concerto D3/i, bars 23–27



Example 6: Hofmann Violoncello Concerto D3/i, bars 48–53



The second and third movements of Concerto D3 reveal other congruencies that point to Weigl's possible influence on Hofmann. It is tempting to attribute these to Hofmann's knowledge of Haydn's C major Concerto, which cannot of course be verified, but Concertos C1 and D3 are far more closely related structurally, stylistically, and syntactically to his other concertos (or indeed to those of Boccherini) than they are to Haydn's work. Nonetheless, there are at times intriguing gestural similarities especially in Concerto C1.

While the finale of Hofmann's Concerto C1, fine though it is, does not begin to approach the fiery exuberance of its counterpart in Haydn's work, the other two movements are a different matter, and Hofmann's experience and imagination as a composer of concertos is well matched with Haydn's. Indeed, it might be a fairer assessment to observe that it is Haydn who is well matched with Hofmann since it was the younger man who was the more prolific and well-known composer of concertos. Once again in this work we see Hofmann, like Haydn, cultivating the upper range of the instrument and making highly effective use of multiple-stopped chords and two-part writing; the vigorous passagework in the outer movements is also reminiscent of Haydn's concerto. It is in the slow movements, however, that the two works perhaps share the closest kinship with one another and with the frequently (if sometimes unjustly) maligned mid-century concerto style.

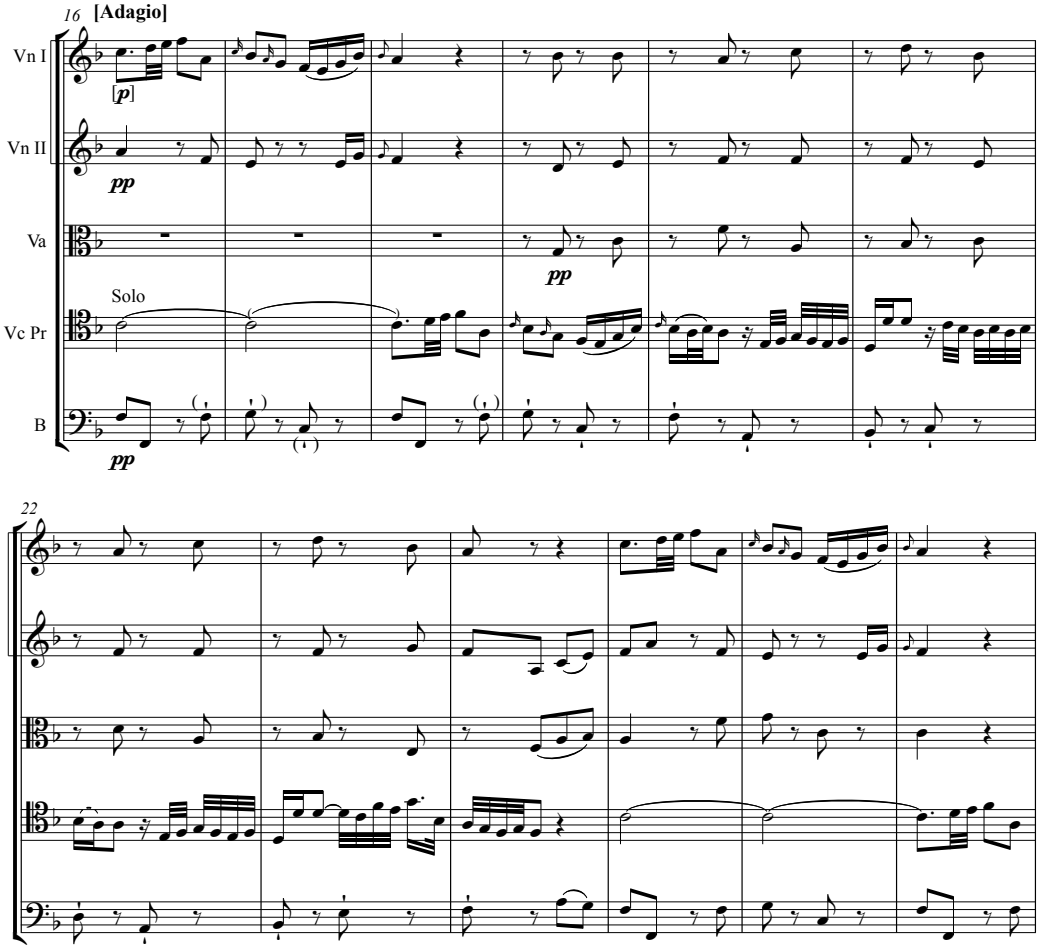
Like the Adagio in Haydn's concerto, the Adagio ma non molto in Hofmann's Concerto C1 is cast in the subdominant, the most frequently used tonality in slow movements during the middle decades of the century. After the rather angular first movement, with its frequent use of spiky, dotted rhythms and

short-breathed phrases, the triple meter (3/4) slow movement exudes a sense of relaxed expansiveness; it functions both as a foil to the preceding movement and as an extended expressive transition to the finale. Haydn's middle movement achieves much the same effect through broadly similar means: a change to a lighter meter (2/4) and the employment of thematic material that is more obviously lyrical in style to that heard in the first movement [Example 7].

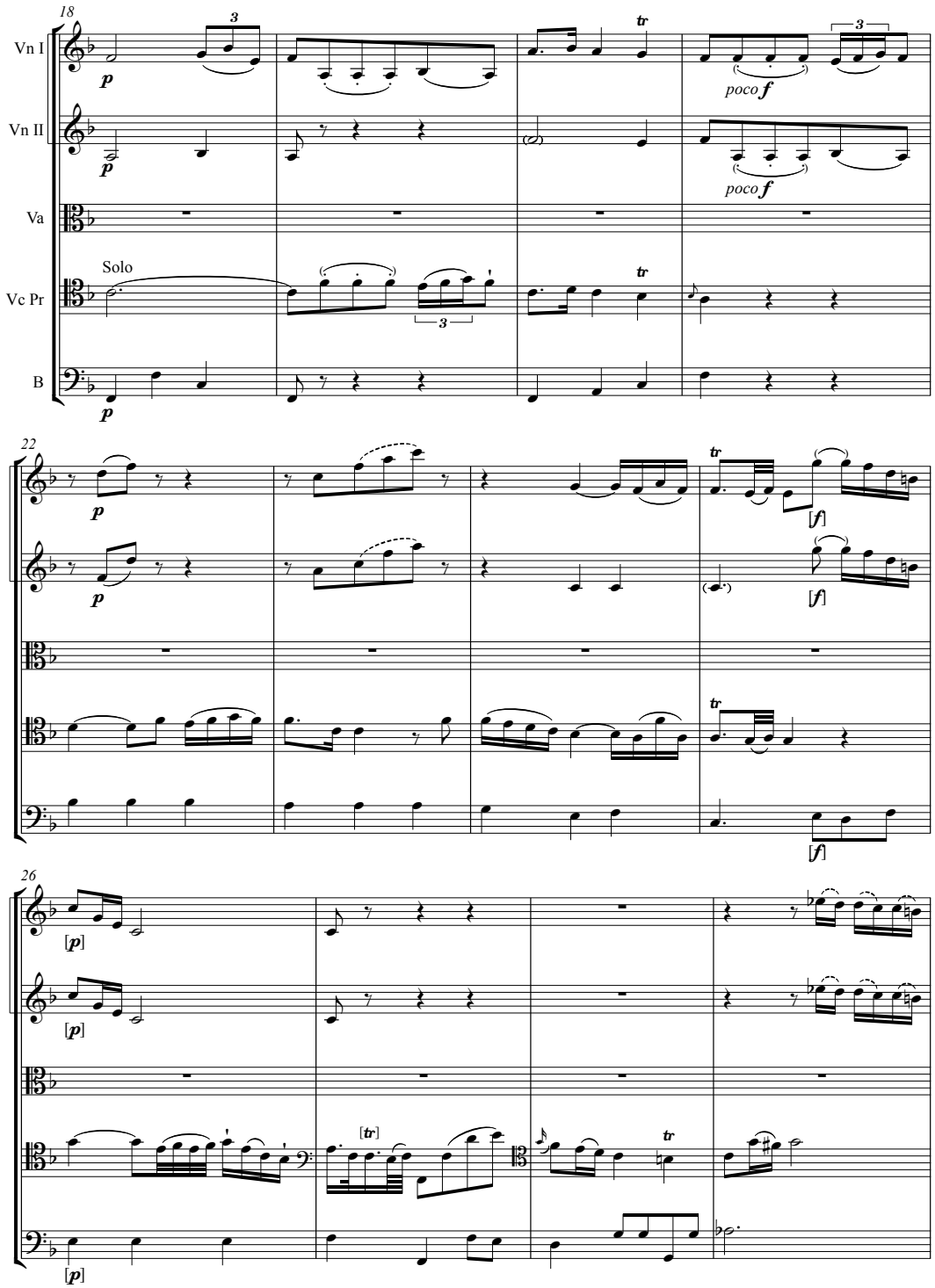
One very striking similarity between the slow movements of C1 and Haydn's concerto concerns the entry of the soloist. In both cases the cello begins *messa di voce* holding a long note (on the dominant) that dissolves into the melody before gently expanding the material in longer phrases [Example 8]. In keeping with the more relaxed style of the movement, Hofmann avoids the high register while exploiting the instrument's great lyrical qualities in its upper range.

The Adagio ma non molto of Concerto C1 naturally shares a strong stylistic kinship with the slow movement of D3. This is only to be expected given their common authorship and cyclic position; but it is the stylistic quality of the solo writing in the two movements and the overall character of the works that make them stand apart from Hofmann's other solo concertos (with the notable exception of C2). It is difficult to conceive of a simpler explanation for this than that they were written for one and the same performer.[41]

Example 7: Haydn Violoncello Concerto in C Hob.I VIIb:1/ii, bars 16–27



Example 8: Hofmann Violoncello Concerto C1/ii, bars 18–29



VIII. Hofmann's Concerto in G for Violin and Violoncello

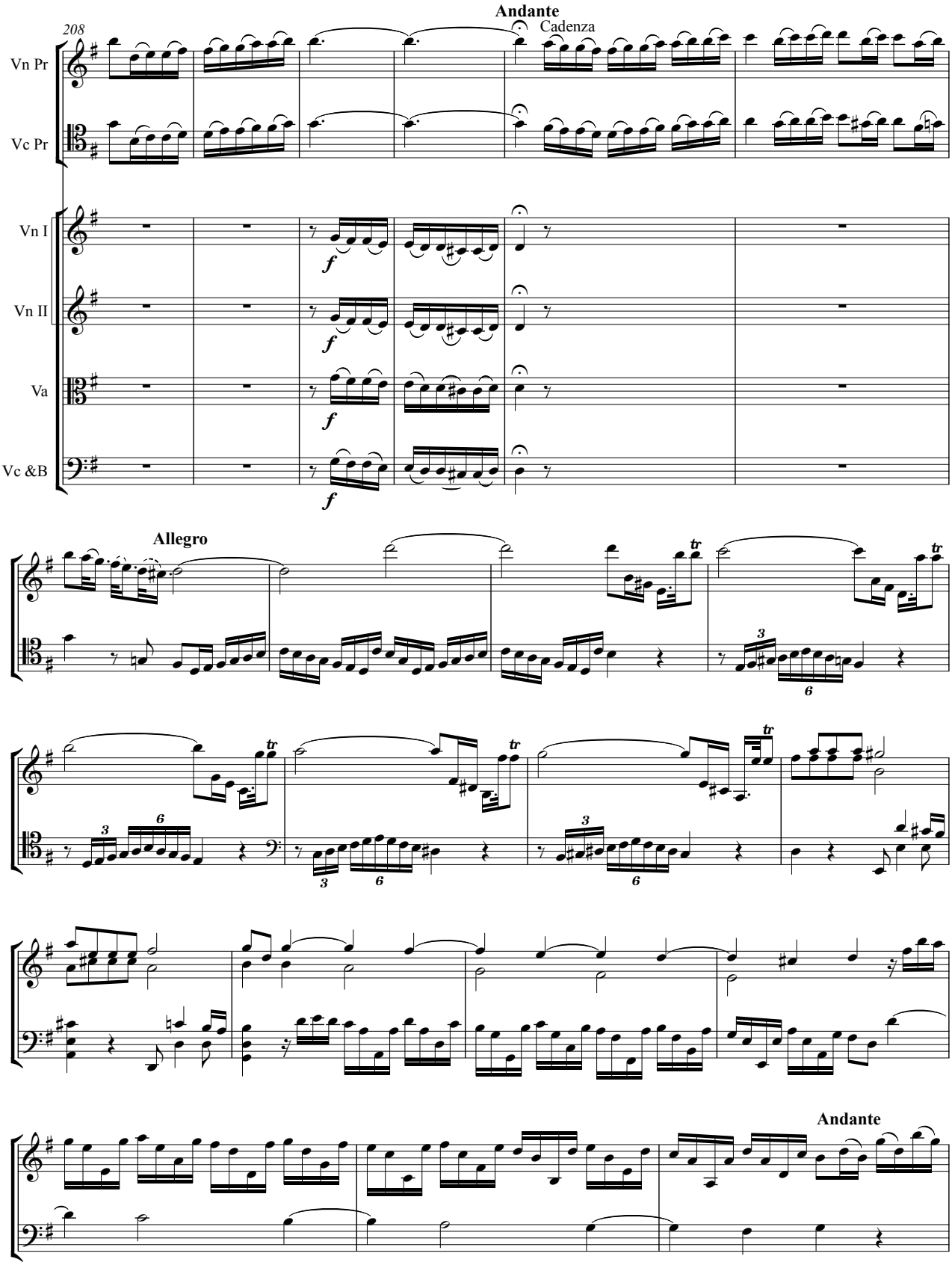
The Concerto in G for Violin and Violoncello (G2) is another work that possibly owes its existence to Weigl. Unusually for Hofmann, it was not advertised in the *Breitkopf Catalogue* nor is it to be found in any other contemporary catalogue. The concerto is preserved in a single set of manuscript parts in the archive of the Gesellschaft der Musikfreunde in Wien under the signature IX 21568. The wrapper reads: "Concerto / a / Violino Violoncello Conc. / Violino primo / Violino Secondo / Viola /con / Basso / del Sig[re] Leopoldo Hoffmann / 1782". The date on wrapper is hardly an infallible guide to its date of composition, but in the absence of any other information it is of some help. Daniel Heartz's belief that this may be the work referred to by Gumpenhueber in his record of an academy that took place at court on 12 February 1762 is based on a number of unsupportable assumptions.[42] First, Gumpenhueber does not specify the composer: he writes "Concert ont joué les deux frères Hoffmann sur le Violon et Violoncelle concertés." In other instances in which Hofmann's works were performed, the composer is identified in the entry. On 30 March 1762, for example, Gumpenhueber notes: "Le 1[re] Symphonie été de la composition du S[r] Hoffmann." Second, the assumption that the violinist "Hoffmann" is the composer of the work is undermined by the presence of a cello-playing brother: neither of Leopold Hofmann's brothers was a professional musician.[43] Since Leopold was not the only musician in Vienna surnamed Hofmann (Hoffmann) it is possible that Gumpenhueber assumed a relationship where none existed. Whether this strengthens the case for the work in question being G2 is another matter, and all things considered, the date 1762 cannot be considered as reliable as the date written on the wrapper of the one extant copy. Given the proximity of this date to 1783, the one year

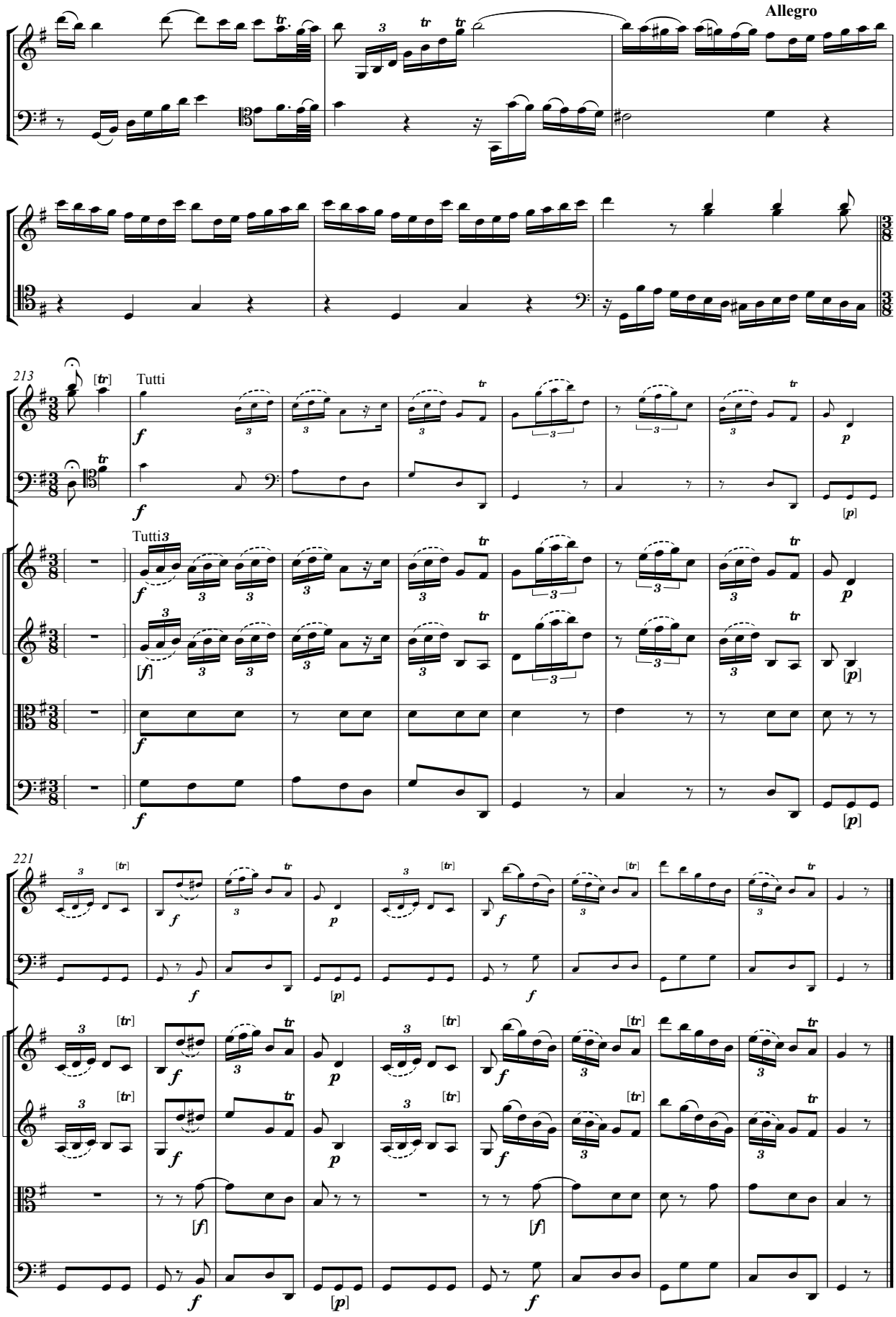
when Weigl's professional association with Hofmann is unequivocal, a composition date of ca. 1782 has considerably more to recommend it.

The Concerto for Violin and Violoncello is one of Hofmann's finest instrumental works. Its impressive structural control and sensitivity to string color are testimony to Hofmann's experience and imagination as a composer. As one might expect, the violin and cello share equally in the presentation of thematic material throughout the work and each displays a similar level of virtuosity. Neither solo part reaches the level of technical difficulty encountered in Hofmann's larger solo concertos (principally on account of the frequent need for one instrument to accommodate the other), but the consistently impressive cello writing argues in favor of the work having been composed for Weigl. The identity of the violinist cannot be hazarded, but it is probable that Hofmann composed the part to suit his own style of playing whether he intended to perform the work or not.

Hofmann wrote cadenzas to all three movements and their incorporation into the parts by the copyist implies that they should be viewed as an integral part of his overall conception of the work. The cadenzas are not thematically derived, and in the second and third movements they employ a different meter to their parent movement and incorporate changes of tempo. They are fascinating examples of two-part string writing in a semi-improvisational style and demand from the players a combination of fine technique and an intuitive sense of ensemble. It is precisely the sort of music one might imagine a composer writing when he knew he was working with exceptional musicians [Example 9].

Example 9: Hofmann Concerto for Violin & Violoncello G2/iii, bars 208–221.




Allegro
213
Tutti
Tutti
221

IX. Conclusion

The evidence offered in this paper for Hofmann having written works for Joseph Weigl is circumstantial. Nonetheless, the presence of such an exceptional cellist in Vienna may have stimulated Hofmann's interest in writing for the instrument in the 1770s and it is possible that the most advanced of these works, works that surpassed their predecessors in both scale and virtuosity, were composed for him. Weigl's membership of the Kapelle at St. Peter's also offers a plausible explanation for the existence of a mass with concertante violoncello, although its preservation in a collection far removed from Vienna is not the most helpful material evidence that one could wish for. Less readily explicable is the number of chamber works with cello that were advertised by Breitkopf in the 1770s. It is highly unlikely that these works were written for Weigl or even played by him, but their composition during a period when Hofmann was writing more substantial works for the instrument may be significant.

Hofmann's Concertos C1 and D3 are among the finest cello concertos of the mid-eighteenth century and they are arguably the most important works of their kind composed in Vienna after Haydn's C major Concerto. It would be fitting if they had been composed for the same cellist, but even though this fact cannot be established with certainty, the professional links that existed between Haydn, Hofmann, and Weigl serve as a reminder of the extent to which nearly all of Vienna's sizeable community of professional musicians was interconnected.

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[1] "Das Verzeichnisz über sämmtliches Musik=Personal. Niederösterreichisches Landesarchiv, Fasc. C, Norm 477, Statthaltereiakten 1784". See Otto Biba, "Die Wiener Kirchenmusik um 1783," in *Jahrbuch für*

[2] Decree promulgated on 25 February 1783 and effective from Easter Sunday. For a brief summary of the main points see: Walter Pass. "Josephinism and the Josephinian Reforms Concerning Haydn," Jens Peter Larsen, Howard Serwer, James Webster (eds), *Haydn Studies – Proceedings of the International Haydn Conference, Washington, D.C., 1975* (New York, London: Norton, 1981), 168–171.

[3] H. C. R. Landon, *Haydn Chronicle and Works Vol. 1: The Early Years 1732–1765* (London: Thames & Hudson, 1980), 352ff.

[4] Rudolph Angermüller and Teresa Hrdlicka-Reichenberger, "Joseph [Franz] Weigl". *The New Grove Dictionary of Music and Musicians*. (London: Macmillan, 2001).

[5] Ludwig Ritter von Köchel. *Die Kaiserliche Hof-Musikkapelle in Wien von 1543 bis 1867*. Wien: Beck'sche Universitäts-Buchhandlung (Alfred Hölder, 1869).

[6] Philippe Gumpenhueber, *Repertoire de tous les Spectacles qui ont été donné au Theatre près de la Cour depuis de 1r Janvier jusqu' au dernier Decembre de l'An 1761 recueille par Philippe Gumpenhueber*; *Repertoire de tous les Spectacles qui ont été donné au Theatre près de la Cour Comedies Allemandes, Comedies Françoises, Opera italiennes, de Musique depuis de 1r Janvier jusqu' au 31 Decembre 1762 recueille par Philippe Gumpenhueber; Repertoire de l'Année 1763 du Premier Janvier Jusqu' au dernier Decembre Compinant tous le Spectacles, les Acteurs, Dançeurs, Musiciens et autre gens du Thetre, Recueilli par Philippe Gumpenhueber*. Wn Mus. Hs. 34580/a-c.

[7] *Pressburger Zeitung*, 1782 No.4 (January 12). See Marianne Pandi and Fritz Schmidt. "Musik zur Zeit Haydns und Beethovens in der *Pressburger Zeitung,*" *Haydn Yearbook* VIII (1971), 182. The works performed came from Haydn's newly completed Opus 33 quartets. See James Webster. "The Bass Parts in Haydn's Early String Quartets", *The Music Quarterly*, Vol. 63, No.3 (July 1977), 392.

[8] Charles Burney, *The Present State of Music in Germany, the Netherlands, and the United Provinces*, 2nd ed., I (London, 1775; facs. ed., New York, 1969), 269.

[9] For example in the Trio [*in canone*] of Hob. XI: 5.

[10] Symphonies 6–8, 13–16, 31, 36 & 72.

[11] The Divertimenti Hob.II:1, Hob.II:11 and Hob.II:24 are also of interest although the first two works probably predate the Esterházy period. Hob.II:24 is a fragment of uncertain date. In each of the works the cello features in one of a set of variations.

[12] The dating of this symphony is unusually problematic. Landon assigned the work to the period ca. 1761-1765 based on the earliest extant performing material but the first verifiable date attached to the work is 1769. The Works List in the *Oxford Composer Companion: Haydn* (ed. David Wyn Jones, Oxford, Oxford University Press, 2002) dates the work ca. 1763. See also Sonja Gerlach. "Neues zur Chronologie von Haydns Symphonien" in Gerhard Winkler (ed.) *Das symphonische Werk Joseph Haydns*, Wissenschaftliche Arbeiten aus dem Burgenland, No. 103, 2000. 15–26.

[13] The identification and dating of the work is discussed in the foreword to Sonja Gerlach's edition of *Joseph Haydn Werke* Reihe III. Band 2: "Konzerte für Violoncello und Orchester" (München: G. Henle Verlag, 1981), VII.

[14] This is a technique in cello and bass playing utilized to assist in the execution of notes in the high register. The player shifts his hand out from behind the neck and flattens it out, using the side of the thumb to depress the string; in effect, the side of the thumb functions as a movable nut.

[15] Edmund S. J. Van Der Straeten, *History of the Violoncello, The Viola da Gamba, Their Precursors and Collateral Instruments* (London: William Reeves, 1971), 156.

[16] Winfried Pape and Wolfgang Boettcher, *Das Violoncello. Geschichte, Bau, Technik, Repertoire*, revised second edition (Mainz: Schott, 2005), 109.

[17] Ernst Ludwig Gerber. *Historisch-biographisches Lexikon der Tonkünstler* (1790–1792) und *Neues historisch-biographisches Lexikon der Tonkünstler* (1812-1814) hrsg. Von Othmar Wessely. Graz: Akademische Druck- u. Verlagsanstalt, 1966. The principal entry is in the original edition of the *Lexikon*. The *Neues Lexikon* adds only some information concerning a portrait of Francischello.

[18] Mary Cyr, "Francesco Alborea," *Grove Music Online* (Oxford Music Online).

[19] Gumpenhueber names the following cellists in the Repertoires: 1761 – Galeoni, Francisghella, Baccher, Ossber; 1762 – Abborea, Baccher, Cammermäyer Tobias; 1763 – Francisghella, Vallotti. He also notes that in the orchestra "pour le Comedie Allemande" Camermar (= Cammermäyr/Kammermäyer), Boccherini *fils* (Luigi), and Harbourg comprised the violoncello section. In the second orchestra in a performance of Gluck's *Orfeo ed Euridice* given on 14 July 1763, one Himmelbauer is listed among the members as is le Noble, who played, together with Francisghella, in a *Spectacle* which took place at Laxenburg on Friday 9 September that same year. The only cellists identified by Gumpenhueber in his list of musicians who performed frequently in the *Academies de Musique* are Vallotti and Boccherini.

[20] Ibid.

[21] Köchel. Op. cit., 78.

[22] Cyr. Ibid.

[23] Christian Speck and Stanley Sadie, "Luigi Boccherini," *Grove Music Online* (Oxford Music Online).

[24] Allan Badley, "Issues of Authenticity and Chronology in the Sacred Music of Leopold Hofmann," in *Proceedings of the Fourth Biennial Conference of the Society for Eighteenth-Century Music, Brooklyn, NY 2010* (Ann Arbor: Steglein, in press).

[25] J. G. Meusel, *Neue Miscellaneen artistischen Inhalts für Künstler und Kunstliebhaber* (Leipzig: Gerhard Fleischer d.J., 1799), 47.

[26] There is a brief discussion of a number of these works in: A. Peter Brown, *Haydn's Keyboard Music: Sources and Style* (Bloomington: Indiana University Press, 1986), 190–195.

[27] A Wn Mus. Hs. 11084/11085.

[28] These two volumes are examined in: Marie-Claire Taylor, "Music for an Archduchess: A Study of two Volumes of 18th-century Viennese Keyboard Music" (MMus thesis, University of Auckland, 2010).

[29] From ca. 1745 to 1750 Hofmann was a chorister in the Kapelle of the Dowager Empress Elisabeth Christine. It was here that he first encountered Wagenseil, the Kapelle's organist, and Trani who was also a member of the Kapelle. See Allan Badley and Hermine Prohaszka, "Leopold Hofmann," *Grove Music Online* (Oxford Music Online).

[30] Although the dates in the *Breitkopf Catalogue* are generally the earliest we possess (and often the only evidence there is) there is no reason to suppose that Hofmann's works found their way into the catalogue any faster than those of any other composer of the period. Where dates can be verified as, for example, in the case of some of Haydn's works, it appears that by ca. 1770 the delay between the composition of a work and its appearance in *Breitkopf* was probably around two years on average. See Barry S. Brook, *The Breitkopf Thematic Catalogue: The Six Parts and Sixteen Supplements* (New York: Dover Publications, 1966), xiv.

[31] From April 1772 Hofmann held the positions of *Essential- und Gnadenbildkapellmeister* at St. Stephen's Cathedral simultaneously with his post at St. Peter's.

[32] The numbering of these works derives from the writer's draft thematic catalogue of Hofmann's works currently in preparation.

[33] This well-known catalogue of a collection or collections unknown was compiled by Johann Nepomuk Weigl around 1775 and has been the subject of much controversy over the years. Although it was in Haydn's possession at the time of his death, it was certainly not a catalogue of an Esterházy collection in spite of its impressively complete list of Haydn's symphonies up to ca. 1775. Robert Freeman (*op. cit.* 19–23) believes that the catalogue might have represented an important collection in the neighborhood of Melk and that this collection was sold or dispersed some time after the catalogue was drawn up. He postulates that the *Quartbuch* may have belonged to Haydn's early patron, Oberst-Leutnant von Fürnberg, whose summer residence at Weinzierl was located nearby. See also Jens Peter Larsen, "Evidence or Guesswork? – the *Quartbuch* Revisited," *Acta Musicologica* Vol. 49 No.1 (1977). 86.

[34] Specifically: CZ Pnm Clam Gallas XLII A 326 – "Concertino ex G / Violino Primo Conc^{to} / Violino 2do Conc^{to} / Alto Viola Conc^{to} / Violoncello Conc^{to} / 2 Violini rip: oblig: / 2 Oboe obligl: / 2 Corni / con / Basso / del Sigl: Leopoldo Hoffmann"; XLII A 361 – "No.8 / Clam Gallas / Concertino / 2 Violini / Viola / Violoncello } obl. / Violino Primo / Violino Secondo / Violone / Del Sigl. Leopold Hoffmann"; XLII B 165 – "No.7 / In C / Concertino / a 2 Violini / 2 Oboe Obl. / 2 Corni / Violoncello obl. / Viola e Basso / Del Sig. Leopold Hoffmann"; XLII B 180 – "In B / Clam Gallas / Concertino / a / Violino Conc^{to} / Violoncello Conc^{to} / Viola Conc^{to} / Violino Primo / Violino 2do / e / Basso / del Sig^{re} Leopoldo Hoffmann"; XLII B 181 – "Clam Gallas / In A / Concertino / a/ Violino Conc. / Viola Conc. / Violoncello Conc: / Violino Primo / Violino Secondo / e / Basso / del Sigl: Leopoldo Hoffmann"; XLII B 182 – "No.6 / Clam Gallas / In C / Concertino / Violino Conc^{to} / Viola Conc^{ta} / Violoncello Conc^{to} / Violino Primo / Violino 2do / Violone / Del Sig. Leopoldo Hoffmann"; XLII B 209 – "Clam Gallas / In F / Concertino / a / Violino Conc. / Violoncello Conc. Viola Conc. / 2 Violini / 2 Oboe 2 Corni / Basso / del Sigl. Leopoldo Hoffmann"; XLII B 252 – "No.4 / Concertino / a / 2 Violini / 2 Violoncelli obl. / 2 Oboe / 2 Corni / Viola è Basso / Del Sigl: Leopoldo Hoffmann / Clam Gallas"; XLII C 19 – "No.9 / Clam Gallas / Concertino in E# / a / Violino obl / Violoncello obl: / Violino Primo / Violino 2do / Viola / 2 Oboe / 2 Corni / Basso / Del Sigl: Leopold Hoffmann"; XLII C 104 – "No.ii / Concertino / a / Violino Concertato / Violoncello Concertato / Basso Viola Concertato / Oboe 1mo Oboe 2do / Corno 1mo Corno 2do / del Sigl: Leopoldo Hoffmann"; XLII C 234 – "No.10 / Clam Gallas /Concertino / Violino Conc^{to} / Viola Conc^{to} / Violoncello Conc^{to} / Violino Primo / Violino Secondo / e / Basso / del Sig: Leop: Hoffmann."

[35] Spork strongly supported Hofmann's application for the position of *Hofkapellmeister* in 1774 following the untimely death of Gassmann. In the event, the elderly Bonno was appointed in part to avoid creating a vacancy at St. Stephen's where Hofmann had served as Kapellmeister since 1772. See Bruce C. MacIntyre, *The Viennese Concerted Mass of the Early Classic Period*. (Ann Arbor: UMI, 1986), 34 and 687, n.38.

[36] J. F. von Schönfeld, *Jahrbuch der Tonkunst in Wien und Prag*. Facsimile Nachdruck der Ausgabe Wien 1796 mit Nachwort und Register von Otto Biba (München, Salzburg: 1972), 141.

[37] Hofmann composed two oratorios on the martyrdom of St. Johann Nepomuk only one of which is extant. The lost work ironically is one of the very few Hofmann works that can be confidently dated. The relationship between the two works is discussed in: Allan Badley, "Two Martyrdoms of St Johann Nepomuk: Recovering Leopold Hofmann's *Musikalisches Oratorio,*" in Warren Drake (ed.), *Liber Amicorum John Steele – A Musicological Tribute* (Stuyvestant: Pendragon Press, 1997), 415–432.

[38] Issue 84. "His musical oratorio, which was performed last year by the Carmelites in the Leopoldstadt and was composed in honour of St Johann Nepomuk, shows us a genius who was born for lyric poetry. Who does not feel everything that one can feel about a bloodthirsty tyrant, when the horrid

words of the Hoffmann movement sound: *'ut irrita consilia in vanum abeant etc'*? The menacing pride which lurks in these words flashes from every note, every bar awakes terror in the breast, as the listener hears of the innocent's death." The translation is taken from: H. C. R. Landon, *Haydn Chronicle and Works Vol.2: Haydn at Eszterháza 1766–1790* (London: Thames & Hudson, 1978), 129.

[39] D HR III 4 ½ 2˚152.

[40] Gertraut Haberkamp, "Thematischer Katalog der Musikhandschriften der Fürstlich Oettingen-Wallerstein'schen Bibliothek Schloß Harburg," in *Kataloge Bayerische Musiksammlungen Bd.3*. (München, G. Henle Verlag, 1976), 110. The paper used for the parts is of Austrian manufacture and dates from the period ca. 1770– ca. 1790 [See D HR WZ169]. Haberkamp draws attention to the existence of second mass with obbligato cello in this collection which is written on the same paper - D HR III 4 ½ 2˚150: "Missa in C. / a / 4 Voci / 2 Violini / 2 Oboe / 2 Clarini / e / Timpano / Viola e Violonzelo ob: / Col / organo, / Del Sig. Flor: Gasmann / Maestro di Cap: di Sac: Ces: M:". Haberkamp believes that these two masses may have formerly been in the possession of Count Franz Ludwig von Oettingen-Wallerstein (1749–17191) who played the cello.

[41] The link between this concerto and Weigl is unproven but it can be associated with another of Haydn's cellists, Anton Kraft. The wrapper of the copy of C1 preserved in the archive of the Gesellschaft der Musikfreunde in Wien (IX 2349) is initialled AK; the style of the writing is consistent with that found on a number of manuscripts owned by Anton Kraft.

[42] Daniel Heartz, *Haydn, Mozart and the Viennese School 1740–1780* (New York: Norton, 1995), 466.

[43] Our knowledge of Hofmann's family is based exclusively on Hermine Prohaszka's PhD dissertation *Leopold Hofmann als Messenkomponist*. Universität Wien 1953.